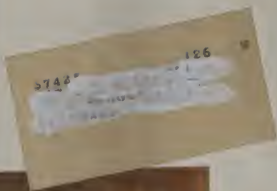


# ETUDE

*The Music Magazine*

November 1956 / 40 cents



*The 'Cello Player* by Thomas Eakins

See cover story—Page 6











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## IN MEMORIAM



Mrs. Edward MacDowell

1857-1936

170 89 years with thousands in the music world who have paid tribute to the memory of the first little lady with indelible pen — Mrs. Edward MacDowell who died in Los Angeles, California, on August 24, just a few months under seventy-two years of age. While of the first American composer to win international recognition Mrs. MacDowell could have had a brilliant career of her own as a piano virtuoso. She chose rather to subordinate her own ambitions to the task of helping her struggling husband to attain fame and recognition as a composer, and then after his premature death, devoted herself to acquainting the world with his music, and later to the tremendous task of developing the MacDowell Colony in memory of her husband, where all workers in the creative arts might find encouragement and inspiration. Many world famous artists and writers, including Aaron Copland, Cole Porter, Thomas Wilson, Roy Harris, and Stephen Vincent Benet have sought the solace of the MacDowell Colony.

Mrs. Minnie Stevens MacDowell was born in New York City November 22, 1857, and at an early age had her first music instruction from an aunt. Later she studied in Germany with Edward MacDowell whom she married in 1881. An endorsement of her small devotion was her husband's gift of her husband's own \$5,000 which had been left to her for music study, for her own study as a pianist. They finally were able to buy a farm in Peterborough, N. H. where later was located the MacDowell Colony.

Due to the ailments of advancing old age, Mrs. MacDowell was compelled to spend her last years in California, but before that she was a familiar figure on the 40-acre colony. She was loved by all who came in contact with her.

Many tributes and awards were given to her in recognition of her devoted service, including the award from the National Institute of Arts and Letters in 1940 and the Henry Shady Mould for outstanding service to music, in 1952.

## ETUDE

FOR MUSIC TEACHERS

## CARL ORFF's Musical Theatre World



As ETHYL DORET modern composition in the past few decades has grown more complex in its structure and subtleties. Complexity is expressed and measured in complicated musical forms and elements rather than in simple harmonies and melodic construction. The tremendous development of music and consequently of musical scores and apparatus have presented difficulties for listener and speaker. These complications tend to change the active participant into a passive listener to whom music becomes merely an incomprehensible entertainment without being a meaningful experience. The language of pre-Rock, classical, romantic, and modern music, spread with a genuine passion of musical playing, dissonance and melodic-tonality, is enough to plague the listener's intellect and emotions into active confusion.

A radical, serious, and intellectual European composer has changed all this. With consciousness, intelligence, and persistence, Carl Orff has spent about thirty years in creating music stripped of the human up, accepted by the nature of growth and evolving it to its fundamental primitive element rhythm. From this basis, he has constructed his own style, a modern music founded on an ancient concept. Rhythm can be felt, not understood, by everyone, even the smallest child. Consequently and significantly, it can become a means of expression for all. To Orff stress on rhythm may be added his thorough knowledge of the theater, his recognition of the importance of language and movement. From these factors evolved the name of his "new music" composer, as he has been called in the following paragraphs.

Born on July 10, 1895 (the same year as Paul Hindemith) in Munich, where he still lives and works today, the somewhat revolutionary attended the Akademie der Tonkunst and later studied composition with Heinrich Knebel. During World War I, he served as Rapier master at Munich, Darmstadt, and Mannheim. From 1925-1935, he was music director at the Deutsche Oper, the Schule für "new education through dance" in We-

mar, where he original ideas generated and created. His interest and love for the theater and musical composition had begun when still a child and he himself started out as a juvenile composer. Torn between the daring expression of his religious nature and his clinging to established traditions, these conflicts were reflected in his music which naturally could not easily be as long as he was unable to find and identify his true self as musical expression. While he was learning continuously from his practical experience in the theater, school, and as a conductor, he realized that none of his works around the country he had composed, or studied the too much more moving demands he was making of himself. Finally, to the encouragement of many friends and advisors, he decided to withdraw all his output—symphonies, sonata, and dramatic music—composed before 1935.

The judgment he used in this decision was not alone proof that he had found himself and knew that he has concentrated almost entirely on the musical theater as he conceived it. The big step in his "Schulwerk" is a work for music education which was begun in 1936, in conjunction with his activities at the Deutsche Gesamtschule. Concerned that music studies are not merely in new subjects or other curricular directions, since their wholesome and therapeutic effects could enrichment of life and spiritual values, Orff began his creative music pedagogy.

According to the "Schulwerk" children should start their education at the first year of school. With the three R's they learn the elements of rhythm, as first with natural means. There is no need to count because they feel the rhythm. They play the (1) melody, (2) harmonic, (3) melodic, (4) harmonic, (5) melodic, and (6) harmonic. They play their hands, feet, whistle and sing. Each child learns to play each instrument. To the children that is a game, giving full freedom to their imagination. The previously simple and rhythmic movements are later, later on when grown into a popularity they will make any for the more complicated instruments of tone. (Continued on Page 36)









# Tune Books, Tunemsmiths and Singing Schools

**BROWNING AMONG** the old American tune books in my study is one of a really logical example to describe. I finally select a well worn shilling volume bound in calf. A leather label on its scratched spine calls it just a "MUSIC BOOK," but the title page (on a possible of upper and lower case, Roman and italic types, small and large capitals, and different type sizes and fonts characteristic of the "best" printing of the day) proudly proclaims it:

THE AMERICAN HARMONY: Comprising in a concise Manner, THE RULES OF SINGING, TOGETHER WITH A COLLECTION OF PSALM TUNES, HYMNS, AND ANTHEMS From the most approved Authors, ancient and modern. By ANNE MARY SAWYER, A.B. PHILADELPHIA, Printed and sold by JOHN McFARLANE at N<sup>o</sup>. 1. North Third street—1790.

"The American Harmony" is one of the more numerous tune books of the 1790's.

There are others much rarer in my library. Nevertheless, it is one of my favorites because it contains so unusually large and representative selection of tunes by our native composers. Note the title—it is concise and accurate. Of the 169 pieces included by Sawyer, no less than 155 were written by 30 different American composers. This music is purely, unadorned stuff, full of unexplicated melodic lines, uncontrived but most progressive, and represents rhythmic purity and its ideas in quite distinct from that of the cerebral European source of the late 18th century.

The "Americanism" of Sawyer's "American Harmony" gave her honestly the appellation, and the "American" flavor is characteristic of 18th century American tune book music in general. It was not only that those who wrote the music happened to be Yankee tradesmen,

traders, schoolteachers, kitchen help, barbers, printers, and shopkeepers as well as ministers of the great congregations was the fact that their music was so distinctly New World in spirit, mood, and feeling. There were many skilled composers active in America during the 18th century, but the pleasant and ingenious works of such men as Benjamin Carr, James Hewitt, William Selby, Yarrow Fenniman, Alexander Blount, and Rasmus Taylor evoke only the Europe in which they had roots.

American tunesmiths like Timothy Swan (the composition could trace their musical heritage back only to the humble New England singing school, but they nevertheless succeeded in having strong and independent... continued on Page 50)

by  
**IRVING LOWEN**



Title Page of "The American Harmony"  
Courtesy of New York  
Library of Congress



## ORCHESTRA THE ORCHESTRAL PHILHARMONIC BRIGHTNESS

By Samuel S. Felt  
Professor of Music,  
University of Arizona

**DURING RECENT YEARS** light has begun to illuminate the dark business of orchestral music. The tremendous growth of the community symphony orchestra has given new life to people who have been with such concern about the future of orchestras in the United States. Statistics indicate that there are now over one thousand community orchestras in this country, as compared with only four symphony orchestras in 1900 and less than four hundred in 1950.

The prospects are excellent for the future of even more community orchestras. American musicians who today recall their musical experience in high school or college are eager to play in a community group. Grandstand persons are willing to step in to organize and conduct local aspects of the orchestral work and conductors find both experience and stimulation in directing community orchestras.

Professional musicians often look to the community symphony as an outlet for their abilities and a means of earning a livelihood. Some community music movements find employment in industry, teaching, or in the case of those who cannot find play in the orchestra. Work and orchestra schedules are coordinated so there are no conflicts. The salary for a teaching position plus the compensation for playing in the orchestra makes the musician's pay adequate

Adults, George, Wichita, Kansas, and Charlotte, West Virginia are among the many communities that have organized successful plans for attracting musicians.

In many places the orchestra is a source of civic pride, and the people experience their satisfaction from the fact that their community boasts a symphony orchestra. In most cases the orchestra is highly visible in the public mind through which the symphony has "lost" more. The generally large attendance at the concerts and the money with which the orchestra is regarded indicate that they are satisfying a civic as well as a musical need.

Community symphony orchestras generally have high musical standards. As soon as their ability permits, these groups may be the orchestra for a variety of purposes. They may perform for the major or minor events. Their programs emphasize the music of the modern, contemporary, as well as lesser-known composers. Bach, Beethoven, Brahms, Tchaikovsky, and others are performed frequently, as are Handel, Pachelbel, Ravel, Strauss, and Copland. Prominent professional soloists like Jascha Heifetz, Clara Schumann, and Leonard Bernstein with community orchestras is performance of the standard solo and operatic literature. The community symphony also provides an opportunity for local soloists and composers to gain experience and recognition. Some of the orchestras make a point of featuring soloists and composers who have not achieved wide recognition thus providing encouragement for young talent.

Some music educators look to the community orchestra as a means of increasing the school's income from its

## CHORAL CHRISTMAS CAROLS Part Two: "The Christmas Carol" By George H. Brown

**CHRISTMAS CAROLS** are not unknown to us in type and ink, but in their variety, they are the most interesting of them, known as the "Christmas Carol," in which words from the various other languages have been mixed with those from the Latin. The Latin words usually occur in the form of a phrase which sometimes serves as the main story of the Carol or sometimes constitutes merely an appropriate introduction or a solo comment on the theme. Such a Carol is the well-known French one customarily sung to the words "Angels no have heard no light" with the Latin refrain Gloria in excelsis. The following Carol is an example of the English type. The Carol known as I have selected with the opening line "The stars be on the ground" is another instance and George H. Brown has made an excellent selection of the carols and Latin and French words on which most Carol writers would find quite a useful list in the appendix.

The Mexican Carol is also included with the selection of the Virgin Mary. Many of these are variations on the theme, for example the Carol "There is no one of such virtue" in which following each couplet in English appears a word or phrase in Latin. The use of the Latin in a solo commentary can be noted in this Carol where in the second couplet "For in this Rose contained was Heaven and earth in little space" the Latin phrase, Rex, Gloria, is a variation of the word "Gloria" which is the word is expressed in the English couplet. (continued on Page 50)

# TV Music by Contemporary Composers

**AS A RULE,** contemporary American composers of serious music are based on television only when the program is built around the lines of a concert. Recently, though, some of the modernists have been contributing incidental or background music for a number of TV's dramatic narratives. This month, moreover, along comes a series of documentaries about the story of flight which will feature music of some of our finest composers.

"Air Force," as the film series is called, will begin



Arthur Hodes' musical director and conductor CBS-TV's "Air Force"

Nov. 11 and is scheduled for twenty-six or more weeks as "You Are There" (Wednesday, CBS-TV). Norman Drake, Paul Creston, George Antheil, and Frank Smith have been commissioned to do the scores for the various chapters of the series. And from the previous I've seen but of a couple of the episodes, and from the look I've had at the scripts of the others, I can say that the story of the development

from part in the series. In any one of "No. Four" chapters, though, all kinds of heroes of history have a chance to be woven into the picture to lead it into the color. Charles Lindbergh, Eddie Rickenbacker, Ima Doolittle, and other celebrated aviation men, whose deeds brought into any story of flight. When a story is this one tries to reflect more and such music does a world of entanglements. However, it can also attract an interest in everybody from Rudolph Valentino and let Druggery to figure like Winston Churchill, Roosevelt, or Dwight D. Eisenhower.

To write the music for so wide a panorama of history and flight, the great producers of "Air Force"—Cliff Eide, Alfons and the U. S. Air Force—have had to find different composers. One alone, they felt, could not help to "repeat himself" in the course of the long series of films. Like the program's musical director and conductor, Hodes, Antheil, one can point to a number of men whose work is linked and kind of some has been put right for the situation at hand.

For the documentary chapter on Ploetz, Adolf, "very modern, mechanical, destructive-sounding music" says Antheil, matches the series of films that U. S. bombers start with because like have in going on in Germany over the Rhine river in the last world war—eventually destroying their target.

Paul Creston, the producers felt, was the composer for the episode about the battle for the last Italy in World War Two. Being of Italian descent, Creston with his broad genius, was considered the best choice in expressing in his music first the suffering of the little people, and then their rejoicing when the American break through at Cassino and finally El Alamein.

When it came to providing a score for the episode on the Twentieth, the past ages, prohibitions, and another chapter, Lindbergh, Billy Mitchell, Valentin de Miropolsky, Frank Smith, on CBS and in Chicago were

## By ALBERT J. ELIAS

not just the world, however many that would not do it. As for Norman Drake, the composer of the first "Air Force" was assigned, among other episodes, what the producers call "the most emotional program in the series." The episode is entitled "Schubert," and is of a couple months during World War Two, told in a human terms. You see the men walking up, being sent, being killed, getting into their planes, and so on. "The Battle of Britain,"

Continued on Page 52

# The Cellist— and Cello Literature

by GORDON TIPPENSON

**THE LAST FIVE DECADES** have seen a slow but steady rise in the prominence of the cello as a solo instrument. Possessing, as it does, both lyrical and dramatic qualities, the cello—in the hands of a fine string soloist with eloquence and convincing voice. It is true that many persons, still, have never heard a cello recital. But it is amazing to discover among those who are acquainted with the instrument how often the cello is singled out for special attention—as a favorite means of making music. Although the twentieth century has produced a fine series of cello artists. These players have gone far in all ways and exploring the technical possibilities of the instrument. The cello sings and declaims—but it can offer profoundest delight as well.

The emergence of the cello as a full-bodied solo instrument has met with some opposition, to be sure. Technical advances have raised controversial questions. "Naturalness" has appeared, in ETHIC and elsewhere, dealing with some phase (never when it has not, some problem) of cello playing. But a word to say that too little attention has been given to the vital question: "What can the cello play?" In three actually, a literature for the cello?

## Misconception

There is a small agent, however, that the music-loving public is largely ignorant of the cello literature. This was bad, because many fine works have little chance to be heard. A widely public knowledge would create a demand for these compositions.

Such a thing has already occurred with the so-called accepted series by Bach. Celists have known these, and loved them, for a long time. But it was not until it began was known upon. Good small ones of them in Prokofiev, under circumstances of unusual dramatic interest. That was not public demand for the cello was created. The recordings were sold widely. Now the cello series are known and loved by many persons who, until a few years ago, did not know they existed. This is all to be good.

Musicians who play other instruments like to offer comparisons to the cello. They deplore the small repertoire for it. They should know better. It is true that the cello literature is not the most extensive in the world. Pianists and organists have a much wider range of music at their disposal. Violinists, too, have more to choose from.

But the cello (whose literature is large enough for cello to borrow from) has been singular in the other way it has had for great composers. Beethoven, Brahms, and others have written in writing for it. Others, like Debussy, were at their peak.



GORDON TIPPENSON

Conducting, singing, playing the cello as in the photograph, Tipperson, New York, New York.

There is no purpose to be served by making a catalogue here. It should be useful, however, to point out some of the works which are bright lights in the cello's galaxy. We shall leave the last music to the cello, however, and about power, was a three-note in the equivalent of the solo cello. His playing is chamber ensemble in style and much in style.

## Such Notable Literature

The largest number of fine works is to be found in the sonatas for cello and piano. Considering "single" only, a more serious case in a surprise: even in more than one, in fact. In fact, Brahms wrote five excellent sonatas for the combination, and Beethoven two. The Schubert "arguably" sonata is a delightful work. Greg, Richard Strauss, and Bartok (and others) contributed sonatas. All of these (with the exception of the Schubert) are essentially chamber music, in which the two instruments share equal, or nearly equal, honors. In the Beethoven and Brahms sonatas (and in certain Bartok sonatas), one is never allowed to forget that the composer was "piano!"

This theme of responsibility between cello and piano is the true of twentieth-century works. From Debussy on, the two instruments are equal partners. There is no poverty of literature here. Beethoven, Brahms, Hindemith, Kodaly, and Prokofiev are but some of the composers who have added to the repertoire. (Continued on Page 52)

## Outdoor Music

The colorful horn call of the introduction surges into two lovely mystical measures of *una corda* at bar 5. A quiet chorale-like melody is heard as the main theme of the piece at bar 15. This modulates into several remote keys, but finally returns to the C major of the Coda.

INTRODUCTION  
Moderato

PIANO

TIMOTHY CHEN  
Edited by Indira K.

*a tempo*

*pp una corda*  
*poco rub*

*mf tre corde*

*p*

THEME (*meno tempo*)

*pp*

*una corda*

*pp*

*p tre corde*

*poco meno*

## CODA

*pp*

*f*

*pp*

*f*

*una corda*  
*poco rub*  
*pp una corda*

*a tempo*

*pp una corda*

*mf tre corde*

*p*

*una corda*

*pp*

*hold until the second time out*

## The "Fledermaus" Polka

JOHANN STRAUSS  
arr. by Louis Agay

Lively

The first system of the musical score for 'The Fledermaus Polka'. It consists of a grand staff with a treble and bass clef. The melody is in the treble clef, starting with a quarter note G4, followed by eighth notes A4-B4, and then a series of eighth and sixteenth notes. The bass line provides a steady accompaniment with quarter and eighth notes. The key signature has one flat (B-flat), and the time signature is 2/4.

The second system of the musical score. It continues the melody and accompaniment from the first system. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The system ends with a double bar line and a repeat sign.

from "Famous Piano Hits," Book 5, compiled and arranged by Louis Agay

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# Lento Amabile

ANTHONY SHEPHERD

♩ = 60

PIANO

The first system of the musical score for 'Lento Amabile' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked 'Lento Amabile' and the time signature is 3/4. The key signature has one flat (B-flat). The first measure of the upper staff is marked with a piano (p) dynamic. The music features a gentle, flowing melody in the upper staff and a supporting bass line in the lower staff.

*poco più animato*

The second system of the musical score continues the piece. It features a more active melody in the upper staff, marked with a 'poco più animato' (a little more animated) instruction. The lower staff continues with a steady bass line. The dynamics range from piano (p) to mezzo-forte (mf).

*dim. e rit.*  
*espress.*

*a tempo*

The third system of the musical score shows a return to a more relaxed tempo, marked 'a tempo'. The melody in the upper staff is more melodic and expressive, with a 'dim. e rit.' (diminuendo and ritardando) instruction. The lower staff provides a harmonic foundation. The dynamics include piano (p) and mezzo-forte (mf).

First system of the musical score. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is in 3/4 time and A-flat major. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a variety of notes, rests, and dynamic markings such as *rit*, *a tempo*, *pp*, and *ppp*. The first staff ends with a double bar line and the word *rit*. The second staff ends with a double bar line and the word *a tempo*. The third staff ends with a double bar line and the word *pp*. The fourth staff ends with a double bar line and the word *ppp*.

*rit* *a tempo*

*pp* *ppp*

*not put at first*

*Poco meno mosso*

# Theme from Polonaise

(A-flat Major)

FREDERIC CHOPIN Op. 52  
arranged by Eusey Evans

Cash 5

Marchese 4 1 100

Second system of the musical score. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is in 3/4 time and A-flat major. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a variety of notes, rests, and dynamic markings such as *rit*, *a tempo*, *pp*, and *ppp*. The first staff ends with a double bar line and the word *rit*. The second staff ends with a double bar line and the word *a tempo*. The third staff ends with a double bar line and the word *pp*. The fourth staff ends with a double bar line and the word *ppp*.

*rit* *a tempo*

*pp* *ppp*

from "Four Favorite Solos" for the advanced pianist compiled and edited by G. W. Anthony

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pp

*ritmo vano*

*si hanno sempre sta note*

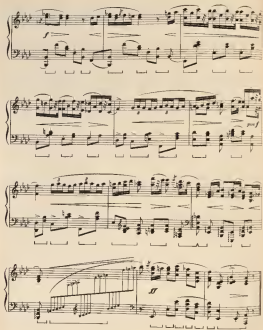
*senza pedale*

*piu a piu a poco*

*meno*

*piu vel*

*a tempo*



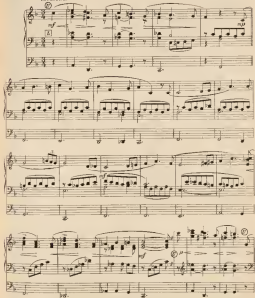
# A Dream

for Hammond Spinnet organ

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 4745 5430  
 Tablature 1111 111  
 Vol. 2

J. C. BAYLETT  
 arr. by Mark Lash

Moderato



From "Highlights of Prominent Music for Hammond Spinnet organ" arr. by Mark Lash  
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Musical score for a piano piece, likely "Tune in Folk Style I" by Everett Stevens. The score is written for piano and features a melody in the right hand and accompaniment in the left hand. The piece is in 2/4 time and consists of 16 measures. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." and "dim.".

Grade 2

# Tunes in Folk Style I

Moderately fast

EVERETT STEVENS

Musical score for the first system of "Tune in Folk Style I". It shows the first four measures of the piece, with a melody in the right hand and accompaniment in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." and "dim.".

Musical score for the second system of "Tune in Folk Style I". It shows the next four measures of the piece, with a melody in the right hand and accompaniment in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." and "dim.".

Musical score for the third system of "Tune in Folk Style I". It shows the next four measures of the piece, with a melody in the right hand and accompaniment in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." and "dim.".

Musical score for the fourth system of "Tune in Folk Style I". It shows the final four measures of the piece, with a melody in the right hand and accompaniment in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." and "dim.".

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 ESTABLISHED 1844

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## Bunny Tracks

LOUISE E. STAIRS

Moderato

PIANO

*p* Don't you hear it call on me, Guess how I could know! Don't you tracks say  
all a track, On the new laid snow. *Fine* Tracks up to my knees on their end  
Turn a round the long Run-up comes to look for track, but at the track of down. *Al. of Fine*

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## The Jolly Giraffe

MARGERY M'HALE

Moderato

PIANO

*f* The jol-ly giraffe is as tall as a tree, I look up at  
jol-ly giraffe is as tall as a tree, I look up at  
*Allegretto* *Andantino*  
Jim and his head some I'm sure you'll a-  
legs are so long and his  
*p. f. of Fine*  
neck is so high, I real-ly ho-  
ears he can reach to the sky. *Al. Fine*

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ATLANTA, NOVEMBER 1933

## Rigaudon

HENRY PURCELL

arranged by Masha Portnoff

Moderato

PIANO

*p*

the more of this  
enjoyed repudiate the  
has a rising in literature, as  
our members who will make it is  
able to participate and participate

Notably we know what is expected  
for the experimental science is not  
truly guarded and challenging to  
the office and it is worth while to mul-  
tiple examples of a in the manner of  
that period the office has the current  
one, with the place supplying a har-  
monious background from the accom-  
paniment for most of these are pre-  
sented in figure form, a fine office can  
cover such success in the keyboard  
yet Urban have represented a large  
quantity of music which was originally  
intended for solo de gamba, as possibly  
one that with minor for harpsichord.  
Gottfried's concept and composition  
we but not so limited to the accounts  
in performing down. The British D  
More (of distant authorship). The  
three D-flat Major, D-minor, E Major,  
E-flat Major, F-minor, G Major, and  
A-minor. A Minor are most often  
played. They are recorded, of course, to  
be performed with orchestra and radio  
then played with a piano reduction of  
the score. I mention this in order to  
emphasize that while a concerto such as  
the British may be acceptable with  
such accompaniment most of them  
are satisfactory only with symphonic  
orchestra and therefore cannot be per-  
formed at home. Purcell's *Rigaudon* and  
the most significant composition for

PIANO

*p*

by Masha Portnoff

of the greatest of English composers, was born in 1628  
of prolific composer, he wrote extensively for stage and  
piano work in his opera, "Dido and Aeneas" produced in 1689



48





























## Give yourselves a Hammond Organ...and make your family Christmas last a lifetime

Families always feel more together at Christ-  
mas time. But you may have noticed that  
good family feeling often takes a little at the  
holidays' pain.

This year, it can be different. You can hold  
on to that best togetherness and get more  
peace and satisfaction out of every day you  
live.

The Hammond Organ you give yourselves  
this Christmas can show you how.

Call it a holiday, a pastime. Call it a hobby.  
Play it indoors. The words don't matter. It

Hammond is a rich, new experience you all  
share and share together.

You help one another learn to play it (and  
you all can learn, even the youngest), become  
the organ is the center of all keyboard enter-  
tains in music.)

You motivate each other, grow in skill to-  
gether, enjoy together. And even now it's  
a kind of daily family harmony that's very  
close to the Christmas Spirit.

Think it over. And see your Hammond  
dealer. There will time to have a Hammond  
Organ in your home Christmas morning.

### The greatest gift made for your family

Take the family to your Hammond dealer.  
Let each of them spend a few minutes at the  
keyboard. See how fascinating it is...and  
how easy to learn. Give yourselves this best  
of all gifts this Christmas. It's the Hammond Organ, and  
the organ before.

The Hammond System starts at only \$149.  
down and low monthly payments. Rent,  
Buyer as Walnut Field.

## Hammond Organ

music's most glorious voice

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Write, please, on this card.